THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

CATALOGUE

MEMORIAL EXHIBITION OF THE WORKS OF CARLTON T. CHAPMAN

Galleries VI, VIII and VIII A

From October 2 to November 15, 1927

THE MAUMEE RIVER

IN THE PERMANENT COLLECTION OF THE TOLEDO MUSEUM OF ART

MEMORIAL EXHIBITION OF THE WORKS OF CARLTON T. CHAPMAN, N.A.

IN arranging a Memorial Exhibition of the Works of Carlton T. Chapman, The Toledo Museum of Art had a two-fold purpose. First, to honor an artist closely associated with Toledo,—indeed often called a Toledo artist, because of the many years he painted here, and second, to bring together a representative collection of oil paintings, watercolors and etchings by this important American artist, who painted as no other did, the naval battles of the War of 1812 and the Spanish-American War, which are valuable historically and artistically as a record of the conflicts on sea in which our country was engaged.

It is but natural that Carlton T. Chapman should have been a painter of the sea, for by inheritance he came of shipbuilding, seafaring people. Chapman often laughingly claimed that the Chapman who built the Revenge for Sir Francis Drake was an ancestor of his. At any rate, Carlton T. Chapman himself re-created the Revenge in his famous painting The Sailing of Drake's Fleet, and in the illustrations for James Barnes' book, Drake and His Yoemen.

Although of English stock, his family had been American since before the Revolution. He was born in New London, Ohio, September 18, 1860. As a boy he played in his uncle's shipbuilding yards in Maine and learned even then how ships were built. When about sixteen years old he ran away from home and shipped before the mast on a lake "square-rigger." Here he acquired a sailor's knowledge of rope, tackle and sail. His experiences had given him that sympathy with the sea and the handling of craft of every description, in every weather, which had enabled him to truthfully and understandingly portray the subjects he most loved. The sound knowledge of naval architecture and sailors' craft shown in his paintings surprised even sailors, yachtsmen and navy men,—and they above all were the most enthusiastic admirers of his works.

Chapman had very early in life shown an inclination to paint. The first thing he ever painted was, naturally, a boat, when he was but a child. Mrs. Chapman still has the old box on which the painting was made,—one of her most treasured possessions. He became a pupil of the Art Students' League and the National Academy of Design, New York, and in 1886 went abroad where he studied in Paris and London. At that time also he spent two months in Holland, where he discovered in the marine museum at Rotterdam, a fine collection of models of the old Dutch East Indiamen, from which he made careful drawings. A painting of one of them, the East Indiaman, has been lent for this exhibition by Dr. William Tracy, of New York City.

THE BONHOMME RICHARD CAPTURING THE SERAPIS

LENT BY THE CITY ART MUSEUM, ST. LOUIS

During the Spanish-American War he served as the representative of Harpers' Weekly, writing articles and making drawings for them. A former yacht was chartered by Harpers' and in command of it, Chapman cruised about, witnessing nearly all the important engagements in Cuban waters.

The series of paintings, however, which brought him great fame as the foremost American painter of naval warfare and seacraft, is the group illustrating the important sea fights of the War of 1812, many of which are reproduced in James Barnes' History of the War of 1812. They depict the very sound of battle, the ceaseless motion of men and weapons, the roar of guns and of waves and the cheering of the fighters. He makes one feel the drama and thrill of the moment as he, no doubt, felt it as he was painting. One of his favorite subjects is the frigate Constitution, which he has portrayed in its various engagements, as well as alone. The Constitution Capturing the Guerriere, a painting owned by The New York Historical Society, is considered one of his finest works, and the Constitution and Java are represented in several paintings. The Bonhomme Richard and the Serapis, lent by The City Art Museum, St. Louis, Mo., is another important painting of the War of 1812 series.

Chapman has been called the painter laureate of the American Navy and the American yacht. Among his finest yachting

THE ENTERPRISE AND THE BOXER

LENT BY MRS. H. SEWALL, BATH, MAINE

pictures are the Atlantic, showing it as it cut its way through heavy seas on one of the mornings of its victorious ocean race for the German Emperor's cup, and the schooner yacht Columbia, silhouetted against a background of calm sky and water.

In most instances Chapman's color scheme does not deviate from the conventional greens, blues and greys seen in the wind-swept spaces of the ocean, the rockbound coast, peaceful harbors and boundless horizons, but in a few, such as The Golden West, lent by Mrs. Fred Hepburn, New York City, there is a wealth of glorious color,—the glow of the brilliant rays of the setting sun on the rippling waves and stately outlines of the ships.

Chapman had always had a keen love for the country and while his marines are perhaps the most characteristic of his art, he has painted many beautiful landscapes. He was greatly attached to the Maumee River and Lake Erie region and has used scenes around Toledo as subjects for many of his most charming canvases. The Lotus Islands of the Maumee, and Catawba Cliffs, are two of the familiar scenes in this exhibition. And his ability is not confined to the one medium of oil paintings; watercolors and etchings show his versatility. His watercolors are painted with a free technique, radiant with light and clear color and offer a great variety of subjects, which include the coast of France, fishing scenes of St. Ives, Cornwall, the California coast,

OCTOBER IN THE HIGHLANDS
LENT BY MRS. CARLTON T. CHAPMAN

the suburban gardens of New York, and typical marines. Chapman's draftsmanship is perceptible in his etchings of ships lying on the calm surface of the water, or struggling against the elements in a storm at sea, and of picturesque village streets and people.

He exhibited regularly at the National Academy and other exhibits. He received his first medal in Boston, 1892; two medals at The World's Columbian Exposition, Chicago, 1893; a medal at the Pan-American Exposition, Buffalo, 1901; and at the Charleston Exposition, 1902. He was a member of the International Jury of Award for the Louisiana Purchase Exposition, St. Louis, 1904. He was elected a member of the National Academy of Design in 1914 and was a member also of the American Watercolor Society, of the New York Watercolor Club, the National Arts Club, the Ship Model Society, the Naval History Society, and other associations. He spent the last years of his life in New York City, where he died February 12, 1925.

The Toledo Museum has in its permanent collection two paintings by Carlton T. Chapman, A Rocky Coast, exemplifying his marine painting, and The Maumee River, a fine example of landscape painting. The latter was a gift to the Museum from the Ranger Fund of the National Academy of Design, in 1923.

The work of Chapman is represented in the Larchmont Yacht Club, the New York Yacht Club, the Atlantic Yacht Club, the

SELLING THE CATCH, ST. IVES
WATERCOLOR
LENT BY MRS. CARLTON T. CHAPMAN

Army and Navy Club, Washington, D. C., the Naval Academy, Annapolis, the University of Virginia, the Brooklyn Museum of Art, the City Art Museum, St. Louis, the Metropolitan Museum, the National Academy of Design, the New York Historical Society and other public and private collections. His Battle of Lake Erie hangs in the new Commodore Perry Hotel of Toledo, and another interpretation of the same subject hangs in The Toledo Club.

James Barnes, for whose books Chapman made many illustrations, says in an Appreciation of Carlton T. Chapman, "There was something of the lyric and epic poet in Chapman's make-up and it evidenced itself mostly in his pictures of ships and sea." We wonder if he meant not only pictures in paint but in words, for Chapman wrote articles and poems and in the latter especially he evidenced his poetic spirit. His great love for the sea is beautifully expressed in the following:

I must go down to the sea again—
To the lonely sea and the sky;
And all I ask is a tall ship
And a star to steer her by;
And the wheel's kick and the wind's song
And the white sails shaking;
And a grey mist on the sea's face
And a grey dawn breaking.

CATALOGUE

OIL PAINTINGS

1 THE BONHOMME RICHARD CAPTURING THE SERAPIS
Lent by The City Art Museum, St. Louis, Mo.

2 THE CONSTITUTION CAPTURING THE GUERRIERE

3 THE CONSTITUTION AND JAVA

4 THE CONSTITUTION AND JAVA
Lent by The New York Historical Society

5 THE SCHOONER YACHT COLUMBIA
Lent by Junius S. Morgan, Jr., New York City

6 THE GOLDEN WEST
Lent by Mrs. Fred Hepburn, New York City

7 THE CONSTITUTION AND JAVA
Lent by The National Academy of Design

8 EVENING GLOW
Lent by A. Duer-Irving, New York City

9 CALM IN GLOUCESTER HARBOR
Lent by The Brooklyn Museum

10 BATTLE OF CAPE ST. VINCENT
Lent by H. B. Anderson, New York City

11 THE EAST INDIAMAN
Lent by Dr. William Tracy, New York City

12 THE ATLANTIC
Lent by The Larchmont Yacht Club, Larchmont, N. Y.

13 THE ENTERPRISE AND BOXER
Lent by Mrs. H. Sewall, Bath, Maine

14 WINTER LANDSCAPE NO. 1

15 WINTER LANDSCAPE NO. 2
Lent by John E. McLaughlin, Clinton, N. J.

16 O'ER THE DARK SEA
Lent by S. W. Beckley, Toledo, Ohio

17 SPANISH CAVALIER
Lent by J. J. Urschel, Toledo, Ohio

19 ENGLISH CHURCH

20 Autumn Gale
Lent by Miss Helen G. Chapman, Toledo, Ohio

21 The U. S. and Macedonian

22 October at Fleetwood (Triptych)

23 Old Galleon

24 The U. S. and Macedonian

25 The Pool, September Day

26 Corner of the Studio

27 Naragansett

28 Summer Night, St. Malo

29 Port St. Malo

30 Tenant's Harbor

31 The Yacht America

32 Low Tide

33 The Peacock and Epervier

34 The Seiner

35 Catawba Cliffs

36 Lotus Islands of the Maumee

37 Valley of the Delaware

38 October in the Highlands

39 The Equinoctial

40 Gathering Seaweed

41 The Maumee River

42 Banks of the Arun
Lent by Mrs. Carlton T. Chapman, New York City

WATERCOLORS

43 The Fate of the Galleon

44 The Victor
Lent by Mrs. Wm. A. Hanway, West Orange, N. J.

45 The U. S. Constitution in 1812

46 The U. S. Constitution Now
Lent by The Army and Navy Club, Washington, D. C.

50 Little French Church

51 California Coast

52 Birthplace of Gilbert, Long Island

53 Gloucester Hillside

54 The Studio
Lent by Miss Helen G. Chapman, Toledo, Ohio

55 The Garage and Barn

56 Fish Wharf

57 Rounding the Buoy

58 On the Sands, St. Malo

59 Schooner Yacht Corona

60 Port Jefferson

61 After the Gale

62 Mount Desert

63 Selling the Catch, St. Ives

64 The Cathedral, Chartres

65 Autumn Hillside

66 The Garden, Huntington

67 Monterey, California

68 Wharves

69 Kennebunkport
Lent by Mrs. Carlton T. Chapman

70 Hampton Roads
Lent by The Larchmont Yacht Club, Larchmont, N. Y.

71 The U. S. and Macedonian
Lent by Samuel W. Andrews, South Kortright, N. Y.

MONOTYPES

72 The Milk Station

73 The Mill Dam

74 Schooner

75 Boats in Harbor
Lent by Mrs. Carlton T. Chapman

ETCHINGS

76 The Home Port
77 Old Houses, Chester, England
78 On the Grand Banks
79 Fishing Schooners, Long Island Sound
80 Old Bridge, Chartres
81 A Street, St. Malo, France
82 Street of Stairs, St. Malo
83 Port Jefferson, Long Island
84 Outer Harbor, Gloucester
85 Morning, Gloucester Bay
86 Twilight—Portsmouth
87 Early Moon, Annisquam
88 Fishing Boats, St. Malo
89 The Close, Edinburgh
90 The Derelict
91 The Shipwreck
92 At Mont St. Michel
93 Ten Pound Island
94 East Gloucester, Mass.
95 The Herring Market
96 The Island Home, Narragansett
97 Schooners, Long Island Sound